

12-2015

# Paddling A Trail

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## Recommended Citation

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Paddling A Trail

A thesis submitted in partial fulfillment  
of the requirements for the degree of  
Masters of Arts in Journalism

Erin Gilleece

University of Arkansas  
Bachelor of Arts in Journalism, 2007

December 2015

University of Arkansas

This thesis is approved for recommendation to the Graduate Council

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## Film Abstract

Paddling A Trail documents construction of the first water trail in Arkansas. The 15 minute film is narrated by Arkansas Canoe Club Conservation Chair Debbie Doss. It follows Doss, and other volunteers as they mark the Wattensaw Bayou Trail in Hazen, Arkansas. The film is co-narrated by Kristen Bartlow of the Arkansas Game and Fish Commission. The footage was shot over three days, in two different locations. These were the White River in Northwest Arkansas and Wattensaw Bayou in Hazen, AR. The film illustrates the positive role trails can have on the environment and local economies. More importantly, the film uses Doss's personal account to show how environmental deterioration and its results often go unnoticed.

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## Filming Locations and Dates

1.21.11

- Location - Hazen, Arkansas - Bayou Deview
- Interview with Debbie Doss prior to construction of trail

1.21.12

- Location - The White River in Northwest Arkansas
- B-roll Footage
- While Interviews were conducted, they were omitted from the film

9.19.12

- Location - Hazen, Arkansas - Bayou Deview
- B-roll Footage
- Interviews with Debbie Doss and Kristen Bartlow
- Float Trip on Deview with volunteers during the day the Wattensaw Trail was marked

(There were other shoots, but all interviews and footage were cut from the film.)

### My Abstract (Introduction)

At this point the paper became difficult to write. After numerous attempts to just follow the guidelines and get it done, I found the only acceptable starting point was to acknowledge something each of you are probably thinking. The time allotted to complete the project exceeded the time needed. If this assumption is wrong, than allow me to say, that is what I'm thinking.

The past five years of my life have strongly influenced this film. Therefore, I believe it is important to discuss how aspects of my life directly impacted the way I told this story, in addition to describing the production process. I learned just as much from making mistakes as I did from making "good" film choices. The appropriate starting point is to explain the original goal of the film and the reasons it evolved during production.

## In the Beginning

The original goal for the film and the result are not the same. In fact, I had not conceived of water trail construction as a topic for the film for several iterations. Two other subjects were attempted, and the second even partially filmed. Their subject matter is irrelevant for this paper but not the reasons for their incompleteness.

A year into graduate school, I found myself strongly influenced by cultural studies and multiple forms of ethnographic research. I was interested in specific aspects of ethnographic research. Earlier forms of ethnographic documentaries exploited social and cultural differences for entertainment value, resulting in a lack of truthful depictions. Alternative qualitative writing used personal accounts and artistic expression in an attempt to study social understandings of universal problems and experiences, but lacked academic acceptance as a social science due to these methods. Ethnographic anthropology attempted to explain cultures based on artifacts and customs, and was probably the most accepted as a social and cultural science.

I wanted to combine elements from these disciplines, with the hope of creating an alternative form of ethnographic documentary film that more accurately depicted different cultures without exploiting them. If a film focused less on statistics or interviews from experts in a specific subject, and more on a single person's experience, it could illustrate a universal importance. This was the first mistake, and one of the most important things I've learned about myself.

I have always been able to develop good theories and ideas, but can never follow through with them. This lack of completion is not because of apathy, but aspects of my personality that have taken years to fully understand. I love to analyze theories, or meanings behind another per-

son's creative expression. Even more, I love to think of new methods to adapt some of those ideas. Those thoughts however, have always been my stopping point.

Developing an idea is one part of the long and complicated process involved in executing the type of research I was interested in. It was unrealistic and arrogant to attempt this without more film experience and knowledge of the subjects which inspired the idea. This idealistic thought process, along with my perfectionist nature, resulted in years wasted in pursuit of something that was never on track from the start.

My goal to create a new form of ethnographic film was also an attempt at creating a new method of studying culture. This could never be accomplished by someone with my level of experience in any of these fields. In all probability, a person would need to dedicate their life to a project of this magnitude, yet I had a couple of graduate courses. I developed an idea using oversimplified interpretations of complicated film, cultural, and ethnographic theories.

After the second idea came to a dead end, professor Foley threw out a few new suggestions. He told me about Debbie Doss' plan to develop a water trail. I already knew Debbie through my family and even though I'd never heard of a water trail, the subject of nature conservation was something I could relate to.

I love nature and the impact it has had on my life. I spent the majority of my childhood in canoes, tents, or on hiking trails. My father dedicated his life to studying and preserving natural resources in Arkansas, especially rivers. Looking back, I believe the connection I had to the subject is the reason my third attempt succeeded.



## Pre-Production

I shot the footage in the film over three days. The first day consisted of an interview and a tour of Bayou Deview with Debbie and her husband Cowper. I met Debbie in Maumelle, AR and we drove through the Wattensaw area. I got to know and understand Debbie's passion for watershed preservation during that long, winding ride to the bayou.

I loved Debbie. We shared a lot of the same concerns, but that was something I should have discovered before shooting began. While I knew details about her work, I approached our first interview with nothing more than a naiveté and newness of two people connecting on a passionate level.

The interview was long, sloppy, and had no direction; we stopped numerous times. I was rusty and unfamiliar with the camera. Debbie and I both struggled along to clarify and organize a discussion about a topic about which we both cared deeply. We rambled, and then we floated the bayou while I collected B-roll and became familiar with this wetland area.

Our easy connection and way of talking haphazardly landed me into an interview style I strongly believe in now, after five years of honing and practicing. I think that conducting a casual interview decreases the subject's awareness of the camera and gives the interviewer more flexibility in the direction it goes. I use this casual style to narrate the majority of the film, giving the viewer the effect of comfortably floating along in the canoe.

The second shoot took place on the White River. Debbie put me in contact with Kurt Otto, president of the Northwest Arkansas canoe club. The plan was to float with Otto and some club members, and then speak with some of them about why they enjoyed recreational water

sports. I wanted to capture a sub-culture of people interested in this hobby; however, I became so inspired by Debbie, that I ultimately decided to keep the focus of the story on her and her project.

I spent the day shooting on the river from the tippy canoe. No tripod, just old fashioned handheld footage. I believed a canoe wouldn't allow for a tripod-steady camera. While this resulted in some unusable footage, it also provided shots illustrating a float through the rugged wilderness. By the time of the second shoot I finally had a job which provided more experience as a videographer and editor.

I'd been a photojournalist for 40/29 news for about 6 months. While still considered "new" to the business, the job had already strengthened my abilities as a videographer and storyteller. After another year and half I accepted a photojournalist position at KNSD. In all, I spent five years in the news, almost the same amount of time spent on the film. While my job affected how quickly the project was completed, it also provided me with the chance to develop technical skills.

In the months following my move to a new station, I scheduled the last day of shooting. Debbie and other volunteers completed mapping the Wattensaw trail and set the date it would be marked. This footage was essential for the project so I made a second trip to Bayou Deview to meet with Debbie and other volunteers. I conducted a second interview with Debbie and then spoke with Kristen Bartlow of Arkansas Game and Fish.

After a few years in the news, I had a better concept of what I needed from the interviews aside from the subjects' personal reasons for building the trail. I also knew how to engage others by giving outsiders' information about the trail's location, the predicted impact for that area,

what was special about Deview, what was involved in its planning, and what will be involved in marking it. Both interviews were a success. The remainder of the day was spent in a canoe with Cowper, following the team as they marked the trail.

Unlike my trip on the white river, I brought a tripod and made it work the best I could inside the canoe. This decision had a large impact of the quality of the video. I also had a better understanding of shutter speed, iris use, and camera techniques. Overall I was completely satisfied with footage and it covers the majority of the documentary, but in spite of the improvements between the first and last shoots, another year passed before I began editing.

At this point, I still was not sure what story I wanted to tell. I knew at this stage the original idea was over simplified and not something I was going to accomplish. This disappointment left me with an overall feeling of failure and the only option was to make the best of what I had. I've never been good at finishing projects without the perception that upon their completion I will be satisfied with my work. This inhibiting mindset is something else I've had to overcome due to my job.

The five years I worked in the news can best be explained as a catch-22. The inconsistency or work hours combined with levels of stress resulted in further procrastination yet without the experience and knowledge gained over those years, the film would never have been completed. The university reached a point where I could either finish the project or be expelled from the program. I had to overcome my fear of producing a mediocre film, or I risked living with a life long-regret.

## Post Production

### Editing Equipment Adobe Premiere Pro and Final Cut

(The two forms of software were a result from changing jobs. I did not combine elements between the two, but began editing on Adobe at KNSD. My acceptance of a job offer resulted in having access to Final Cut at home, so I exported an XML sequence before leaving KNSD. The majority of Audio editing was done on Adobe while the rest was on Final Cut)

I was uncertain about the film when I first started editing. Enough time had passed since shooting that it was a struggle to remember what footage and sound I had to work with. The one certainty I had was Debbie would narrate the film.

At times, narrators can be the best way to tell a story, but when given the option, I prefer hearing a story from the subject(s). Hearing someone tell their own story empowers them as the subject matter expert, and relieves me of the burden of recreating an already written piece.

An intern once told me some advice she had received from a former reporter. She asked what information he listened for during interviews. His response was he already had the story formed before getting to an interview so he only listened for the sound that he needed to tell it. Although I understand time limitations play a role in the news industry, this was still some of the worst advice I have heard. The way I avoid making this mistake is by limiting any preconceived ideas I have prior to an interview. I try and focus on what the subject is telling me, not what I need them to say. This will not remove all of my biases, but it helps limit them.

For the same reasons I use a particular system to “log” the sound. I use quotations with log because I never actually log sound, nor do I write scripts until the film is complete. The only

exception to this is when these responsibilities fell on another person, such as a reporter. Instead, I format scripts by cutting and re-arranging sound. This is not a short cut or apathy to that stage of video production, but rather a way for me to include other important elements from an interview.

The interpretation of a statement can differ based on the manner its received, and since the goal of a film is to have its audience receive a message through sight and sound, I choose to restrict myself to the same senses while forming the script. Additionally, I believe that during the logging process, portions of an interview are often omitted and eventually forgotten because they were not viewed as relevant in textual form. In my experience, some of these overlooked tidbits can provide substantial meaning to the same statement when received audibly.

Before describing the system used to accomplish this, I want to note that its not time efficient or meant to imply that logging sound and writing scripts will result in a lesser film quality. The only argument I intend is that, what is being said and how its said are of equal significance. This technique just happens to work for me but I do not assume another filmmaker could not share this sentiment while using alternative methods.

My method involves creating two timelines:

- **Timeline A - Labeled Edit or Final** - Used to edit the audio, and eventually the entire film. This is the same timeline where the final product will eventually form.
- **Timeline B - Labeled SB** - Interviews are placed on this timeline in their entirety. The only portions initially cut are when the subject is not speaking.

After the audio is on Timeline B, I select portions to provide the best flow for the Beginning/Middle/End film segments. Sound bites are re-arranged based on where they fit best in the film. I then start with the sound that shows potential for the beginning. I copy and paste the tracks onto Timeline A. From there the audio is trimmed down to remove all pauses from the speaker's statement, and further cuts are made to remove unnecessary or repetitive portions.

Once completed, I play through that segment of the film, making sure to listen to the audio without watching the video. My goal is for the audio to sound smooth and natural, while still being appropriate to that portion of the film. The same process is used for the middle and end. On average, I copy and paste, cut, and re-arrange clips for each segment 3-4 times. Once satisfied with the audio, I choose the appropriate music.

I wanted the soundtrack to invoke two emotions; a serene feeling accompanied with nature, in particular rivers, and a mellow cajun atmosphere. Initially I intended to use cajun folk, but my knowledge of artists was limited. The amount of cajun sub-genres made finding the right sound more difficult than originally anticipated, so I began experimenting with bluegrass and celtic folk.

Both cajun and bluegrass are considered sub-genres of American folk, a category strongly influenced by Irish and other european settlers. While all three styles are distinct from each other they contain similar elements. I hoped the similarities between the three would provide the desired outcome. I selected six instrumental tracks from four artists.

The Tossers -  
"Ni Thabharfaidh Siad Pingin Duit"

The Duhks -  
"Crusty Rolls and Chili"

"The Seine River Waltz/Anna William's Reel/The Newfoundland Reel Giuliano's"  
"Tune/Something/Eleanor Day's #2"

Natalie MacMaster -  
"Hector the Hero"

The Pogues -  
"Maidrin Rua"

While The Tossers and The Pogues are from the celtic punk genre, the tracks used were covers of traditional Irish melodies. MacMaster is a celtic fiddle player from Canada and The Duhks are a Canadian folk fusion band. Their music is described as a mix of American, Canadian, Irish, and Cajun sounds. They are the only band chosen which use styles specific to cajun music. In spite of the differences in cultural origins, I found the sound I wanted for each segment.

The final production phase was adding b-roll to the film. The majority of the footage consists of scenic shots of Bayou Deview. The only variation of this was a few select shots of the White River and photos of Doss, particularly during the beginning when she describes her childhood. Some of these photos and footage from the White River were also used as the background for text graphics. Once I was satisfied with the B-roll, ending credits were added, followed by a written script.

## Conclusion

Because of the way in which I form scripts, I listened to Debbie's interviews multiple times. It was only then that I altered my original goal to something more realistic. I needed to explain the importance of the trail project by using Debbie's story. Even though the initial idea was well beyond my capabilities, I think the alternative approach was accomplished. I was pleasantly surprised with the final result.

There were a multitude of factors resulting in my procrastination, but I think the main one was the fear of disappointing myself. I had low expectations due to my inexperience during the majority of the shooting phase. The initial interview was poorly arranged in a wide shot where the mic could be seen in Debbie's lap. I failed to get footage of the town which the trail is located. Half of the B-roll from the White River trip was too shaky to use. As the list of mistakes grew, my confidence diminished.

At the time I was consumed with these errors and only focused on how much better I could tell the story if I were to start over. Unfortunately this mindset persisted and the logical one reminding me to "just get it done" didn't provide the motivation needed to complete it. In my mind, I couldn't finish something if it didn't meet my expectations. Now I realize that was, and continues to be, my biggest struggle.

I'm never completely satisfied with my work. I analyze and pick apart every mistake I make. Even now, I refuse to stay in the same room while someone watches something I shot or edited, the only exception being when I had to review this film with professor Foley. Without



realizing it, I had developed the belief that an imperfect film or story was no different than a bad one, and if it was bad I didn't want my name associated with it.

I hope the lists of mistakes in this paper exemplify some of what I learned throughout the project. Until now, I've left out probably the most important lesson and it was something told to me before starting this project, even before entering graduate school. At certain point, if you haven't finished a project you're never going to. I've heard this from more than one professor over my years in college but didn't understand it until now.

Originally I thought this was a reference to procrastination, or how one will loose interest in their work if enough time goes by. Instead I now interpret this to mean that no matter how much one tries to "improve" their work, at a certain point you have to find a way to be satisfied with it. Nothing I do will ever be perfect, especially when I'm the one critiquing it; but that doesn't mean it isn't good. Ignoring a project because I don't want to see my mistakes doesn't mean there aren't any to be seen. It means I'm no longer growing as a videographer, editor, or a person. In the future I hope to accept the the errors I make and see them as an opportunity, not a failure.

## Script

### Intro

Music Score by “The Tossers”

*Fade From Black:*

*Music fades up full*

*Cover of Wattensaw Bayou  
Dissolves into Font Graphic*

- Font Graphic: Arkansas has over 90,000 miles of floatable streams.

*Dissolves out with footage continuing  
Dissolve into Font Graphic*

- Font Graphic: This is the story of how a few of those miles became the states first Water Trail...

*Dissolve to next Graphic*

- Font Graphic: ...and trail volunteer Debbie Doss, who grew up on some of these streams.

*Fade to black*

*Music slowly fades down*

*Fade up form Black*

Title page

Paddling A Trail

*Fade to black*

*Music Fades out*

Beginning - Act I

Music Score by “The Duhks”

*Music Fades up full*

*Fade up from black to photo of Debbie Doss*

*Music fades down*

SOT: Debbie Doss - Conservation Chair of Arkansas Canoe Club, Film Narrator:  
Everything was always connected to the river. The stories that I remember my father telling. The way things were when he was a boy, about the way the world has changed. he regretted the things he'd seen pass, the animals he didn't see anymore, the change in the quality of the water in the river. Species of fish missing. Birds missing. But as I've gotten older, I look back, and I've seen the same kind of changes in my own life.

*Music fades up Full*

*Scenes from Wattensaw Bayou*

*Music fades down*

SOT: Doss  
We're loosing so much...all the time.

*Music fades out*

SOT:  
Each generation seems to come along with a little bit less.

*NATs up full - Water hitting flat bottom boat*

*Dissolve to Debbie on camera - paddling towards Crane*

SOT: Doss

and because they're born into a time where is just that little bit less, they take that as normal. As the way things should be.

*Dissolve to shot of canoe tip going down White River - Backdrop for Font Graphics*

*NATs up full - Paddling White River*

*Dissolves into Font Graphic*

- Font Graphic: The fading of Arkansas' resources concerned Debbie, - *Dissolves out*

SOT: Doss

One person could do something, to preserve what we have

*Dissolves into font graphic*

- Font Graphic: but it wasn't until college that she found her role. - *Dissolves out*

*NATS fade out*

*Fade to Black*

## Beginning - Act II

*Fade up from Black to photos of Debbie*

SOT: Doss

It was kind of interesting that all those years growing up on the river, I sat on the river banks in the summer and watched other people float by in canoes.

SOT: Doss

In the summer there would be hoards of people going down the river. I would just watch this parade of people going by.

SOT: Doss

In all those years as a child on the river bank, as a college student on the river bank, I never got in a canoe.

*Dissolve to shot of Debbie in canoe*

SOT: Doss

Until I came to Fayetteville and met my future husband who was a Kayaker already.

*Shot pans to Cowper, her husband, in canoe*  
*NATS up full*

*Dissolve to photo of Debbie*  
*NATs Fade Out*

SOT: Doss

My first or actually second trip on a river, in a boat, was on the Mulberry.

*Dissolve to shot of Debbie in Canoe*  
*NATs fade in*

SOT: Doss

And at that point in my life it was primarily white water boating.

*NATs up full - water splashing flat bottom boat*

*NATs fade out -*  
*Dissolve to Cowper canoeing Wattensaw Bayou*

SOT: Doss

I've always been a little nervous about white water. It was really more his interest than mine. It always seemed to me like the thrill seeking type were the ones into white water

*Doss on Camera*  
And I was the more laid back sort of person.

*Fade to black*

Music Break

Music Score by "The Duhks"

Accompanied with cover footage of Wattensaw Bayou and font graphics

Quick sound bites from Doss

Leads into the initial stage of Water Trail Project

*Music Fades up Full*

*Shot of Bayou*

*Shot of Canoe pushing off shore*

*Music Fades down*

SOT: Doss

What I have always dreamed up was the kind of places that you see right here. Even though I had never been around backwoods and backwaters and bayous like this growing up...it seemed that the first time I saw a place like this I'd come home.

*Music fades up full*

*Slow dissolve into Font Graphic*

- Font Graphic: Now the Conservation Chair of the Arkansas Canoe Club, Debbie is trying to stop the deterioration of Arkansas' natural resources. - *dissolve out*

*Music and Wattensaw cover footage continue*

SOT: Doss

From that point on it sort of took off.

*Music and Wattensaw cover footage continue*

*Dissolve to shots of trail construction*

*Dissolve into Font Graphic*

- Font Graphic: Debbie began developing a plan to build Arkansas' first water trail -
- Font Graphic: - A mapped route used for recreational boating sponsored by community partnerships. - *Dissolve out*

*Music and Water Trail construction cover footage continue*

*Dissolve into Font Graphics*

- Font Graphic: Trails have been shown to increase economic development
- Font Graphic: Wildlife Conservation
- Font Graphic: and help expose people to some of the country's long overlooked resources. - *Dissolve out*

*Music and Wattensaw cover footage continue*

*Dissolve into Font Graphic*

- Font Graphic: Debbie and other volunteers began selecting a location for the trail.
- Font Graphic: Volunteer Kristen Bartlow helped find the perfect spot. - *Fade to black*

*Music fades out*

## Middle - Act I

*Fade from black into Kristen Bartlow on camera*

SOT: Kristen Bartlow - Arkansas Canoe Club and Trail Volunteer

Water Trails are near and dear to me for a lot of reasons. A, I love to paddle, ya know I love to get out and see wildlife. Um, I love to fish, I like being around other people who enjoy the outdoors and enjoy the camaraderie.

*NATs up Full*

*NATs fade down*

SOT: Bartlow

I love to canoe and camp. I like to get out for multiple days and be on the water, and just really get away from it all.

SOT: Bartlow

So its a great way to spend time with your family and its a really unique way to view wildlife that you just can't see walking on land. When your in a boat you can ease up on wildlife and its just...its a unique way to do that.

*NATs up full - Cowper showing Debbie a Beaver inside of a tree on the trail*

*"What's that...you'll have to, have to fight that animal for it. Look...Look inside the tree."*

*NATs - Doss (makes gasping sound)*

*“Oh what was that?”*

*NATs fade out*

*Dissolves into shot of Doss working on Trail*

SOT: Doss

The Federal government was a new program for establishing National Water Trails and we think that this is a perfect candidate.

*Dissolve into Cowper paddling on the Wattensaw Bayou and*

*Dissolve into locator Graphic*

*NATs up Full - Cowper talking*

*“One of the things Debbie loves is this tea colored water.”*

Locator Graphic: Wattensaw Bayou, in Hazen Arkansas, is chosen as the location for The Bayou Deview Water Trail.

*NATs Fade out*

*Dissolve into Bartlow on camera*

*Dissolve out of Locator Graphic*

SOT: Bartlow

Well what your seeing in this area where the Bayou Deview Water Trail is, is the town of Brinkley that doesn't have a whole lot of industry, ya know they've got agriculture. This is a great way to have some economic development that's sustainable in these communities.

SOT: Bartlow

Folk may come in that want to see, maybe where the ivory billed woodpecker had lived at one time. They're going to come eat in your restaurants, stay in your hotels, buy gas at your gas stations so its good for these local economies and brings in other folks to support conservation here.

*NATs fade up full - Birds in the Bayou*

*NATs fade down*

Middle - Act II

Music Score by “The Duhks”

Accompanied with cover footage of Wattensaw Bayou



Sound bites from Doss and Bartlow describe the layout and construction of the trail

SOT: Doss

In the state of Arkansas probably the best know park, that's a national park, is The Buffalo River. I think that this particular stretch of Bayou Devew in east Arkansas is comparable to the national park in every way.

*Music Fades up full*

*Dissolve to close up of paddle hitting water*

*Dissolve to Font Graphic*

- Font Graphic: Mapping began for the Wattensaw Bayou, in Hazen Arkansas

*Music fades down*

SOT: Doss

I think it is every bit as unique and beautiful as the Buffalo National River. Big Trees...500 to a 1,000 year old tress.

*Music fades up full*

*Music fades down*

SOT: Doss

You really get a taste of what the old swamp lands were like before settlers came.

*Music fades up full*

*Shots of Wattensaw Bayou play*

*Dissolve into Font Graphics*

- Font Graphic: Wattensaw to over three months to map,
- Font Graphic: but only a day to mark - *Dissolve out*

*Music fades down*

SOT: Bartlow

The nice thing about water trails, especially like these on flat water, is you can bring your family out. From little kids to older people, we don't have any white water component or anything like that.

SOT: Doss

Most streams the water flows down stream and you just follow it.

*Music fades up full*

*Music fades down*

SOT: Doss

In many places along the route of the stream, the water spreads out into a number of different channels and braids in out through the trees. Some areas have more current than others. There's a very broad basin where the water spreads out. Its real easy to get lost.

*Music fades up full*

*Music fades down*

SOT: Doss

We wanted to make the trail, so that it would come down the river and through that area, and into this lake, (Doss on camera) this is, this is Higgson Lake.

*Music up full*

*Dissolves into trail construction footage*

*Music fades down*

SOT: Doss

What we've been doing is putting up signs from canoes. Strapping them together to make a stable plat form. Standing up on them and attaching the signs to trees.

*Music up full*

*NATs up full - Doss screwing sign into tree*

*Music fades down*

*NATs fade down*

SOT: Doss

We're putting up markers all the way down the trail. We've got blue reflective markers that can even be seen at night.

*Music fades up full*

*NATs fade up full - Cowper and Doss screwing in signs to trees*

*Music fades down*

*NATs fade down*

SOT: Doss

We're trying to make it a really clear path so its safe for boaters of all kinds.

*Music fades up full*

*Wattensaw Bayou and construction footage play through the end of the track.*

*Dissolve into Font Graphic*

- Font Graphic: After more than 1,000 hours of volunteer work, the Wattensaw Trail is complete. - *Dissolve out*

*Music fades out*

*Fades to black*

End - Act I

Music Score by "Natalie MacMaster"

Covered with slow paced footage paddling through Wattensaw Bayou and the White River

*Fade up from black into slow, scenic footage of Wattensaw Bayou*

*NATs fade up full - Paddling through Wattensaw Bayou*

*Slow fade into music*

SOT: Doss

People talk a lot about how they think things are missing from their lives.

*Music fades up full*

*Music fades down*

SOT: Doss

They don't know what is, its like we're always searching for something

*Music fades up full*

*Music fades down*

SOT: Doss

When its right there in front of us.

*Music fades up full*

*Music fades down*

SOT: Doss

We're a part of nature, and we're a part of these rivers and we're a part of these streams.

*Music fades up full*

*Music fades down*

SOT: Doss

We've become isolated from them, and we've become isolated from ourselves.

*Music fades up full*

*Music fades down*

SOT: Doss

I think its time more people got to see and enjoy what we have over here and that's why I want to see water trails, where people can come and enjoy it.

*Music fades up full*

*Music fades down*

SOT: Doss

I believe that if people see and learn to appreciate it, that...that they'll want to take care of it.

*Music fades up full*

*Dissolve into Font graphics*

- Font Graphic: So far, visitors to the Wattensaw trail range from California, Michigan, and Montana

- Font Graphic: Following Bayou Deview, the trail in Mayflower, AR is completed. - *Dissolve out*

*Music score plays through the end*

*Fades to black*

*Music fades out*

Credits and Special Thanks

Music Score - "The Pogues"

Paddling a Trail

*Written, Produced, and Directed  
by Erin Gilleece*

*Narrator: Debbie Doss*

*Co-Narrator: Kristen Bartlow*

*Editor and Photographer:  
Erin Gilleece*

Music By:

*The Tossers  
"Ni Thabhafaidh Siad Pingin Duit"*

*The Duhks  
"Crusty Rolls and Chili"*

*The Duhks  
"The Seine River Waltz,  
Anna Willams Reel,  
The Newfoundland"*

*The Duhks  
Giuliano's Tune,  
Eleanor Day's*

*Natalie MacMaster*

*"Hector the Hero"*

*The Pogues*  
*"Maidrin Rua"*

Special Thanks

*Debbie Doss*  
*Kristen Bartlow*  
*Cowper Chadbourn*  
*all of the Wattensaw Water Trail volunteers*

*and Joe and Laura Nix,*  
*for all the times I spent my childhood in a canoe*

*Fades to Black into ending quote*